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# MUSEUM NEWS

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 91

TOLEDO, OHIO

SEPTEMBER, 1940



WOMAN SEATED IN THE GARDEN

HENRI DE TOULOUSE-LAUTREC

GIFT OF EDWARD DRUMMOND LIBBEY





# MUSEUM NEWS

## THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

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*George W. Stevens*

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### EDITORIAL

THE Museum approaches the coming season with a great deal of anticipation, for we envision an active and interesting year with the most varied and extensive program of our history.

We will have a number of attractive exhibitions, including two of outstanding importance, the Masterpieces from the two World's Fairs in November and Spanish Paintings in March and April. To the former, due to its cost, we must make an admission charge to all save Museum Members and school classes. The latter is financed by the grant of the Carnegie Corporation.

We have added new courses and overhauled old ones in our School of Design and our art appreciation work. New personnel appears in both departments by virtue of retirements and leaves of absence.

Our regular concert course sold out almost before plans for it had been completed, and we have added a subsidiary one at minimum prices. Through the generous bequest of Florence Scott Libbey we have been enabled to increase substantially the classes in music appreciation for both adults and children.

For all of this we need the support, both moral and financial, of our Members. Most of these improvements are in response to public demand the extent of which we have carefully ascertained.

Membership dues help materially in the support of our general educational work, which, unlike our School and our Music Department, is unendowed.

## OUR WORKS BY LAUTREC

SOME years ago in the pursuit of medieval cloisters we stopped for a few days at Toulouse, center for a district rich in Romanesque and Gothic remains, both architectural and sculptural. Within the city itself, in arcades still in place and in the museum were many magnificent capitals, and nearby were Moissac, perhaps the finest cloister remaining in its original location, Elne, and many another of great interest. Not far away was Saint Pons, whence came one of the colonnades now in the Toledo Museum.

One day we drove over to Albi to see its great cathedral. We arrived in a downpour of rain, accompanied by wind. We stopped the Citroen in the lee of the towering brick apse to wait it out. While waiting we consulted the invaluable Guide Michelin to see if there were other things in that city which we should not miss. In its terse and imperious way it directed us to see the museum.

So, after going through the cathedral, marvelling at the over-ornate decoration of the choir screen, impressed even so, by virtue of its unity and beauty of proportion, and after climbing to the roof to study the fortress-like parapets, we walked across to the museum. We did not anticipate any startling reward from a little provincial institution, but we had some time left and would probably never be passing that way again. There we discovered the genius of an artist. True, his worth had long been known to others, and he was not wholly unfamiliar to us. As an artistic personality, Toulouse-Lautrec had never seemed particularly impressive. The three paintings by him from the Birch Bartlett, Coburn and Winterbotham collections had not yet come into the Chicago Art Institute, nor had it held its comprehensive exhibition of his work. Though Joyant's volumes on Lautrec had been published two or three years, they had not come to our attention, and the flood of books and papers on the artist had only begun to follow what might be considered the definitive work on him. An occasional and not too important work by him appeared in a dealer's gallery, but in America his real vogue was yet to be developed.

The collection of the Albi museum is practically a one-man show, the work of this native son, Henri de Toulouse-Lautrec, "the poster artist" as Muirhead's Guide rather unimaginatively describes him. The casual reference of the guide book is readily explained by the character of the collection, for it includes a very considerable number of his posters, lithographs, drawings, and but



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THE ENGLISHMAN AT THE MOULIN ROUGE TOULOUSE-LAUTREC

few paintings. Nevertheless, in such a comprehensive display, despite the lack of masterpieces such as those in Chicago, the greatness of his artistry is made evident. In even the slightest sketch the bold treatment, the decisive and expressive line compelled attention. The lithographer's crayon, even in the hands of the novice, has a richness and depth that is particularly appealing in its velvety tones; when used by a master it is an incomparable medium. The flat tones of the poster, when colors are harmoniously assembled, has a strong appeal. Such a comprehensive assemblage of his works, well displayed, heralded an artist of great merit, inspired a desire for greater acquaintance with the man and his work.

Henri was the descendant of a long and, in its earlier reaches, illustrious line of ancestors, going back through the time of the Crusades, and numbering among its scions the Counts Raymond of Toulouse. The title of Count was, in fact, borne by his eccentric father, who lived most of his life in the saddle, engaged in the hunt, as only the French can practice the sport, and apparently



LA GOULUE AND HER SISTER

TOULOUSE-LAUTREC

devoid of interest, other than the most casual, in either his wife or his son. He was born in 1864. As a child he suffered fractures of his legs which prevented their development, and made even more grotesque his body, dwarfed perhaps through too frequent intermarriage among his forbears.

Lautrec lived his comparatively few years (he died in 1901) on the fringe of art and of fashionable society. Either disowned by his own class or shunning it because of his deformities which rendered him almost repulsive, his companions were chiefly those of the theatre, the cabaret and café, and the turf. His indulgence in the pleasures of the flesh would have taxed a constitution far more robust than that with which he was endowed, and which he did nothing to strengthen. His prodigious though unsustained artistic effort was devoted to the poster, the quick sketch, the lithograph, which resulted in the partial exclusion of painting, more monumental in the sense that works in that medium could have been surrounded by gold frames and sent to the Salon. His





RÉJANE AND GALIPAUX IN MADAME SANS GÊNE TOULOUSE-LAUTREC

work in the lighter vein most certainly contributed to the excellence of his paintings, and it is probable that his position with posterity is the higher than if he had sought more of the world's honors in his own time. He worshiped Degas, found inspiration in his work, yet he was not of the Impressionists, dominant in his youth, nor of their successors the Post-Impressionists, more nearly his contemporaries. Profit from both schools he undoubtedly did, remaining as individual as Whistler in an entirely different way.

The Toledo Museum acquired recently as the gift of Edward Drummond Libbey a most interesting painting by Lautrec. It is entitled *Woman Seated in the Garden*.

Soon after the close of his student days Lautrec had established a studio in the Rue Caulaincourt in Montmartre. Nearby were the gardens of a Monsieur Forest, and frequently during the ten years that he occupied the studio he posed and painted his models in these gardens. There our picture was executed in 1891. The subject is unknown, although one author refers to her as "Honorine P." She is shown seated, her hands lightly clasped in her lap, dressed in the costume of the day. The garden plants



MLLE. MARCELLE LENDER

TOULOUSE-LAUTREC

and foliage, ever so summarily executed, form generous background to the subject. This sketchy indication of landscape would seem to stem from the Impressionists, but goes far beyond them in economy of paint and use of unadorned board as background, for it is in gouache on cardboard, so that it approaches short-hand notes for an impressionistic picture. The bright greens with their violet shadings, intensified by white, admirably set off the blue and violet tones of the high-necked gown with puffed sleeves so reminiscent of the nineties. The figure is also produced most economically. Suggestive line indicates its contour; light strokes, the form and the shadows. The face, in the drawing of the eyes more than in actual play of light, gives the effect of summer sun.

While no claim can be made that this is one of his supreme efforts, it is a charming and characteristic work by him, and represents him adequately, for he was not of the stature of Manet, Renoir, Degas or Van Gogh, who stand at the peak of their time.





THE JOCKEY

TOULOUSE-LAUTREC

The picture was acquired by the Museum at the sale of the collection of the late Mrs. Cornelius J. Sullivan, who in turn had it from that of the late John Quinn. It was exhibited at the Art Institute of Chicago in 1930 and at the Museum of Modern Art, New York, in 1931.

The Museum also possesses a number of Lautrec's lithographs. In this medium he produced three hundred and sixty prints. His first work of this nature was *La Goulue and her Sister at the Moulin Rouge*, done in 1892. Only the back and a bit of the left cheek of the dancer is shown, while the profile of her heavier and less attractive sister is strongly characterized, if not actually caricatured. The two men in the background are no less accurately realized and depicted.

The *Englishman at the Moulin Rouge*, of the same year, follows in composition one of Lautrec's most competent paintings,



## THE TOLEDO MUSEUM OF ART NEWS

which has come to America in recent years. Again the scene is drawn from café society and shows a most penetrating insight and accurate recording of impression. The facility of technique is amazing, indicating so much with so few and simple lines, flat washes and a spatter technique of which the artist was particularly proud. The soft tones of the colors produce a very delicate and charming harmony.

Drawn from the theatre are the subjects of numerous lithographs, including Réjane and Galipaux in *Madame Sans-Gêne*, which is dated 1894. Of the five prints by Lautrec in our collection, it is the only one which qualifies as pure lithography in the most strict sense. The others, while printed from the stone, as are circus posters as well as artistic efforts even today, combine the use of colored washes with line drawing and so strictly speaking are a mixture of lithograph and lithotint. Depending for its effect entirely upon masterly handling of the crayon, it is a remarkable interpretation, full of life, strength and style. Stiff formality of the casually indicated figure in the background emphasizes striding motion of the principals. The blurred features of Galipaux concentrate attention upon the strongly and probably accurately drawn face of Réjane.

Another actress, Marcelle Lender, appears in a number of lithographs. One of these, a bust portrait done in 1895, shows her in profile against a background of meaningless but purposeful flourishes of the brush, anticipating a notation frequently used by Matisse to suggest the pattern in wall paper or drapery. A combination of sparingly used line and washes of color, it is an effective and striking representation of a vivacious and popular personality.

In 1899 Lautrec produced *The Jockey*, which was to have formed part of a series on races. The group was never completed, though three other subjects from the track were done. In this print the use of the drawn line predominates, but difference of color and play of light and shade is accentuated by the use of wash, simply and effectively applied. Perhaps nothing in his output better shows the quickness of his eye and the mobility of his drawing than the horses in this lithograph.

Toulouse-Lautrec's lithographic output alone would be sufficient to give him high rank among artists. His paintings, particularly in the few examples where he outdoes himself, confirm his ability, enhance his reputation. His work is never drab nor commonplace, always vital, vigorous, interesting. While he did not reach the greatest heights, the place he has attained among the secondary masters of his time is his securely.



A SUSSEX FARM

DUNCAN GRANT

## A CONTEMPORARY ENGLISH PAINTING

THE Museum's section of contemporary paintings has long been fairly representative of the works of the Americans and French and modestly so of that of other continental Europeans. We have recently strengthened it by the addition of a canvas by a leading British artist, Duncan Grant. A landscape, it is typical of certain aspects of the English countryside in the luxuriant verdure, the construction of the farm buildings, the distant reach to the horizon. The fluid technique of brushwork, its broad and bold stroke, give a dashing brilliance, a vivacious life to the picture. Most effective also is the composition, a feature for which Grant has remarkable feeling. The interesting design and the satisfying pattern of color, produce the effect of spontaneous and effortless recording of a pleasant scene.

Duncan Grant, along with Augustus John and Roger Fry, is considered a leader of the English Neo-impressionists. He has worked in fields other than portraiture, to which the English,



through long tradition, are so apt to turn their hands. He is a painter of still life with some apologies to Cézanne, of decorative figures showing acquaintance with Picasso and Matisse. He was pupil of all three. He is also heir to the English tradition, and in his landscapes particularly shows his own individuality, founded upon both his tradition and his training. As one of the soundest and most forward looking of living English artists, it is most fitting that so excellent a work by him should be their first representative in our galleries.

## EXHIBITIONS

A COMBINATION of two interesting exhibitions will be shown in galleries 15, 16, 17 and 19 from September 1 to 30, representing the works of contemporary American craftsmen in the fields of weaving and ceramics. Eighty-two items make up the Exhibition of Contemporary Handwoven Textiles, which includes tapestries and other decorative pieces, table linens, drapery and clothing fabrics. The ceramics group was selected by the Syracuse Museum of Fine Arts, founders of the National Ceramics Exhibition, for the official American ceramic art exhibition of the Golden Gate International Exposition.

For exhibition in October the Museum has obtained a large collection of the original celluloids for Walt Disney's Pinocchio, which should attract not only those who have seen this charming motion picture but those who have not. During the month the Saturday movies for children will include some of the popular Disney subjects. Also scheduled for October is an Exhibition of British Wood Engravings, which includes outstanding examples of this art by some of its most noted exponents.

The outstanding exhibition of the autumn will be the Masterpieces of European Painting from the New York and San Francisco World's Fairs of 1939, which will be shown from November 3 to December 1. Among the noted works included are: Vermeer's *The Milk Maid*, from the Rijksmuseum, Amsterdam; *The Ince Hall Madonna* by Jan Van Eyck, from the National Gallery of Victoria, Melbourne, Australia; Chardin's *Grace before Meals*, Watteau's *Judgment of Paris*, and the *Portrait of the Artist and her Daughter* by Vigée-Lebrun, from the Louvre; two Rembrandt portraits and many other fine Dutch paintings from the Ten Cate Collection, Almelo, Holland; an important El Greco, *The Deposition from the Cross*, from the Collection of Comtesse de la Béraudière, Paris.



ST. JAMES THE GREATER OVERCOMING THE SARACENS

MARTIN SCHONGAUER

## A FIFTEENTH CENTURY ENGRAVING

AN ENGRAVING by Martin Schongauer, one of the earliest and greatest German masters of the art, has been added to the Museum's print collection, through the Frederick B. and Kate L. Shoemaker Fund. His early works were Gothic in character, but he developed many new and original ideas throughout his long and prolific career. His brilliant and charming compositions were seldom surpassed, even at a later period. He exerted a tremendous influence on northern engraving. Dürer, who was familiar with his prints, journeyed to Colmar to study further his works, and Schongauer's heritage is evident in some of Dürer's early engravings.

The subject of our print is St. James the Greater Overcoming the Saracens. It depicts the legend which made St. James the patron saint of Spain. When King Ramirez had been defeated by the Saracens in 939 and forced to retreat, he had a vision of St. James, who told him to resume the fight. At the moment of charging, St. James appeared on a beautiful white horse and led the Christians to victory.

Schongauer's genius is well expressed in this elaborate composition which, despite the attraction of numerous activities, is dominated by the central theme, emphasized by a dark background.



## THE VARIED APPROACH OF OUR SCHOOL

THE Museum School adjusts constantly to keep a balance between the proven values of the past and the most likely experiments toward the future. Reaping the results of proven methods, it is liberal, open-minded and progressive. Located in the Middle West, it aims to mirror tendencies representative of the country as a whole. To this end it draws instructors from varied schools of thought, from diverse methods of training, from professional experience in the east, west and our own central states.

Instructors have served their apprenticeship in large cities attuned to modern trends in fashion, advertising, industrial design and fine art fields. They taught their first years in smaller communities where art teaching standards were exceptionally high. With guidance, all apply their enthusiasm and vision to the specific needs of the Toledo public. It has been a pleasure through the years to note their early response to the challenging idea of a free school open to all people attracted by art. Themselves educated at considerable expense in schools for the select few, their devotion and vision rejoices in classwork for an unlimited and unselected public, wherein most students can devote only a few hours weekly to their chosen contacts with art.

The current school exhibit marks improvement over previous years, and holds its own with the best teaching in the American art field. Evaluation, comparison and considered change keep us constantly awake to the clearcut results of our own experience in teaching, and to new influences and inventions from outside.

Jessie Parrott Loomis brings to us for the current year the much respected training given at the State University of Iowa, whose art vision is fresh and vital and whose equipment and housing is recent and admirable. Her teaching experience was in the public schools of Cedar Rapids, Iowa, known for their breadth of approach. She will teach classes in tempera painting, fashion drawing, graphic advertising, oil, and in color and design for children.

Previously a Museum School instructor, Manuel Barkan was trained in the New College of Columbia University, and his early teaching was at Roslyn, Long Island. Much of his schedule is devoted to university credit classes for the training of art teachers.

Elinor C. Knoblaugh continues to teach the large art training courses for Toledo department stores. So practical and enjoyable has been her work with them during the last thirteen years, that requests for courses fill her schedule months in advance of actual teaching. Her talks are given in Museum classrooms and with

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the actual merchandise problems on the floor of store departments concerned with the changing problems of fickle fashion, its organization and assembly within the principles of good taste.

Betty Parker has been with us several years. She is a graduate of the Philadelphia Museum School of Industrial Art, a department of the Philadelphia Museum of Art. She specializes in design, modeling, water color and in the work with our children.

Four instructors suffice to care for the adult response to our classes on five days and two evenings each week. To them we must add part-time teachers to accommodate as many children on Saturday as our space permits. These men and women are Toledo residents and they are graduates of such art schools as Ohio State University, Cleveland School of Art, New York School of Fine and Applied Art, Columbia University, and the Child-Walker School of Design, Boston.

## LECTURES ON SPANISH ART

SPANISH Art has been chosen as the subject for the work of the Annual Professor for the current season. It seems particularly appropriate for two reasons. There has been considerable interest here in Spain because of the friendship between our city and that of the same name there. Present conditions suggest that there may be an increased interest in Latin America, and a knowledge of its antecedent Old World culture is a splendid foundation for the understanding of its present day accomplishments and aspirations.

In the light of the past two years' experience some changes have been made in the plan of the courses and lectures. The regular class in Spanish Art will be held on Tuesday and Thursday evenings at eight o'clock instead of on those afternoons. This is done for the benefit of the many, particularly men, who have expressed the hope that the lectures might be given outside business hours. The subject has been made of more general appeal and the course will be less technical than heretofore. It will still be of high academic quality, and college credit will be available to those who wish it. Architecture and sculpture as well as painting will be included, and the course will provide a comprehensive survey of the artistic development of Spain.

The Museum is attempting to keep Sunday afternoons as a time for the fullest enjoyment of the facilities of the institution by adults, uncomplicated by children's activities. The Annual Professor's popular lectures will be given chiefly on Sundays.



THE TOLEDO MUSEUM OF ART NEWS

SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION

A STUDY OF THE MUSEUM COLLECTIONS WITH PARALLEL  
LECTURES ON ART THROUGH THE AGES

Monday and Wednesday Afternoons at 4:00 o'clock

Sept.	9	Lecture: By Various Ways We Approach the Same End
Sept.	11	Discussion: Objectifying Art Criticism
Sept.	16	The Majestic Sculpture of Egypt
Sept.	18	Egyptian Sculpture at the Museum
Sept.	23	Painting and Craftwork in Egypt
Sept.	25	Egyptian Painting and Craftwork at the Museum
Sept.	30	The Great Temples at Karnak
Oct.	2	Famous Egyptian Tombs and Temples
Oct.	7	Babylonian and Assyrian Sculpture
Oct.	9	Babylonian and Assyrian Architecture
Oct.	14	Olympian Sculpture
Oct.	16	Pheidias
Oct.	21	Praxiteles
Oct.	23	Classical Sculpture at the Museum
Oct.	28	The Background of Classical Architecture
Oct.	30	Olympian Architecture
Nov.	4	The Parthenon, World's Most Famous Classical Building
Nov.	6	The Influence of the Greeks on our Museum Building
Nov.	11	Spotting Test
Nov.	13	Ancient Painting
Nov.	18	Greek Vases, Masterpieces of Form and Decoration—I
Nov.	20	Greek Vases, Masterpieces of Form and Decoration—II
Nov.	25	Classical Vases in the Museum
Nov.	27	Methods of Writing and Printing Through the Ages
Dec.	2	Printing at the Museum
Dec.	4	Etchings, Engravings, and Lithographs
Dec.	9	The Print as an Approach to Art Criticism
Dec.	11	Ancient Glass
Dec.	16	The World's Foremost Ancient Glass Collection—I
Dec.	18	The World's Foremost Ancient Glass Collection—II
Jan.	6	Stained Glass
Jan.	8	Modern Glass and its Uses
Jan.	13	Modern Glass in the Toledo Museum—I
Jan.	15	Modern Glass in the Toledo Museum—II
Jan.	20	Review
Jan.	22	Examination
Jan.	27	Light in the Dark Ages
Jan.	29	Byzantine Architecture
Feb.	3	Early Christian Architecture
Feb.	5	Mosaics and Manuscripts
Feb.	10	Romanesque Architecture
Feb.	12	Gothic Architecture in France
Feb.	17	Romanesque Sculpture
Feb.	19	Gothic Sculpture

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Feb.	24	The Gothic Hall at the Museum
Feb.	26	The Museum Cloister
Mar.	3	Early Renaissance Architecture in Italy
Mar.	5	High Renaissance Architecture in Italy
Mar.	10	Trecento Sculpture
Mar.	12	Quattrocento Sculpture
Mar.	17	Donatello
Mar.	19	Michelangelo as Sculptor
Mar.	24	Spotting Test
Mar.	26	The Bellini in Italian Art
Mar.	31	Dürer and Holbein
Apr.	2	Velasquez and Ribera
Apr.	14	Hals and Rembrandt
Apr.	16	Baroque Art
Apr.	21	Neo-Classicism and Romanticism
Apr.	23	Impressionism—Claude Monet and Renoir
Apr.	28	Post-Impressionism
Apr.	30	Gauguin
May	5	Van Gogh
May	7	Nineteenth Century Sculpture
May	12	Twentieth Century Sculpture
May	14	The Fauves
May	19	Picasso
May	21	Henri Matisse
May	26	The American School
May	28	Modern Architecture
June	2	Review
June	4	Examination

## ART HISTORY—AMERICAN ART

Tuesday and Thursday Afternoons at 4:00 o'clock

Sept.	10	Architecture as a Cultural Expression
Sept.	12	Background of the Early Colonial Period
Sept.	17	Architecture of the Early Colonial Period
Sept.	19	European Background of the Georgian Period
Sept.	24	Public Buildings and Churches of the Georgian Period
Sept.	26	Houses of the Georgian Period
Oct.	1	Neo-Classicism in Europe
Oct.	3	Roman Revival in America
Oct.	8	Greek Revival in America
Oct.	10	Gothic Revival in Europe
Oct.	15	Gothic Revival in America
Oct.	17	Eclecticism in Europe
Oct.	22	The Brown Decades in America
Oct.	24	French Renaissance in America
Oct.	29	Romanesque in America
Oct.	31	Italian Renaissance in America
Nov.	5	Spotting Test
Nov.	7	Technical Developments in Building
Nov.	12	The First Skyscrapers
Nov.	14	Louis Sullivan and the Birth of the Modern Style



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Nov.	19	The Auditorium, Hotel and Theater, Chicago
Nov.	26	The World's Columbian Exposition and Modern Eclecticism
Nov.	28	Modern Classic Style
Dec.	3	Modern Renaissance Style
Dec.	5	Modern Romanesque and Gothic Styles
Dec.	10	Eclecticism in Skyscrapers
Dec.	12	Frank Lloyd Wright
Dec.	17	Modernism in Scandinavia and Germany
Dec.	19	Modernism in France
Jan.	2	Modernism in America
Jan.	7	Richard Neutra
Jan.	9	Modern Skyscrapers
Jan.	14	Modern Homes
Jan.	16	Modern Interiors and Decoration
Jan.	21	Review
Jan.	23	Examination
Jan.	28	American Primitives
Jan.	30	John Singleton Copley and the English Influence
Feb.	4	Benjamin West, the Quaker Prodigy
Feb.	6	Pupils of West
Feb.	11	Gilbert Stuart, Painter of Heads and Washington
Feb.	13	Other Painters in the English Tradition
Feb.	18	Beginnings of a Native School
Feb.	20	Early Landscape Painting
Feb.	25	The Hudson River School
Feb.	27	Pre-Civil War Painting
Mar.	4	Growth of French Influence
Mar.	6	James McNeill Whistler
Mar.	11	Winslow Homer, Master of the Seascape
Mar.	13	Albert Pinkham Ryder, and the Subjective Approach
Mar.	18	Thomas Eakins, Portraitist
Mar.	20	Spotting Test
Mar.	25	Robert Henri, Teacher Extraordinary
Mar.	27	George Bellows—From Baseball Diamond to National Academy
Apr.	1	George Inness and George Luks
Apr.	3	Arthur B. Davies, Romantic Classicist
Apr.	15	John Singer Sargent, Elegant Portraitist
Apr.	17	John Sloan and the Social Point of View
Apr.	22	European Influences on Current American Painting
Apr.	24	The Rise of Nationalism
Apr.	29	John Steuart Curry and Thomas Benton
May	1	Henry Mattson, Eugene Speicher and Alexander Brook
May	6	Leon Kroll, John Carroll and Edward Hopper
May	8	Revival of Tempera Technique—Marsh, Sepeshy, and Others
May	13	Modern Naturalism—Sheeler, Lucioni, and Others
May	15	Non-Objectivity
May	20	Surrealism in America
May	22	The Lithograph in American Art
May	27	American Sculpture
May	29	The Outlook for American Art
June	3	Review
June	5	Examination

## THE TOLEDO MUSEUM OF ART NEWS



SYLVANIA AFTER A STORM

ELEANOR FAULHABER

SECOND YEAR WATER COLOR CLASS

## MUSIC OF THE EIGHTEENTH CENTURY

Tuesday Mornings at 10:30 o'clock

- |          |  |
|----------|--|
| Sept. 10 | The Italian Influence: Opera                                 |
| Sept. 17 | The Instrumental Music of Italy                              |
| Sept. 24 | French Music of the Early 18th Century: Rameau               |
| Oct. 1   | The French Clavecin School                                   |
| Oct. 8   | The Predecessors of Bach and Handel                          |
| Oct. 15  | The Operas of Handel   |
| Oct. 22  | The Oratorios of Handel                                      |
| Oct. 29  | The Messiah  |
| Nov. 5   | Instrumental Works of Handel                                 |
| Nov. 12  | Bach and the Organ Tradition                                 |
| Nov. 19  | Chorales and Chorale-Preludes                                |
| Nov. 26  | Instrumental Works of Bach                                   |
| Dec. 3   | The Mass in B Minor  |
| Dec. 10  | The Passion According to St. Matthew                         |
| Dec. 17  | The Well-Tempered Clavichord and Other Keyboard Works        |
| Jan. 7   | The Concerto Grosso: Bach, Handel, Vivaldi                   |
| Jan. 14  | A Summary of Musical Forms at the Middle of the 18th Century |
| Jan. 28  | Gluck and the Reform of Opera                                |
| Feb. 4   | The Mannheim School and the Beginnings of the Symphony       |
| Feb. 11  | Haydn and the Crystallization of Sonata-Allegro Form         |
| Feb. 18  | The String Quartet: Its Beginnings                           |
| Feb. 25  | Haydn as the Father of the Modern Symphony Orchestra         |



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Mar.	4	Vocal Works of Haydn
Mar.	11	Mozart's Unique Position: Early Works
Mar.	18	Mozart as a Composer for the Piano
Mar.	25	The Symphony in C (Jupiter)
Apr.	1	Mozart and the German Opera
Apr.	15	Mozart and the String Quartet
Apr.	22	Other Chamber Works: Eine Kleine Nachtmusik
Apr.	29	The Requiem Mass
May	6	Haydn as a Mature Symphonic Composer
May	13	Beethoven as a Classicist
May	20	His Early Sonatas for Piano
May	27	Beethoven's First Symphony

## THE HISTORY AND DEVELOPMENT OF OPERA

Tuesday Evenings at 8:00 o'clock

Sept.	10	The Renaissance Comes to Music: The Camerata
Sept.	17	Monteverdi
Sept.	24	The Venetian School: Cavalli and Cesti
Oct.	1	The Neopolitan School: Alessandro Scarlatti
Oct.	8	Early Opera in France: Lully
Oct.	15	Early Opera in England: Henry Purcell
Oct.	22	Italian Opera of the Early 18th Century
Oct.	29	French Opera of the Early 18th Century
Nov.	5	The Operas of Handel
Nov.	12	Reform of the Opera by Gluck: Orfeo
Nov.	19	Mozart and the German Opera: The Marriage of Figaro
Nov.	26	Mozart: Don Giovanni and The Magic Flute
Dec.	3	Early Romantic Opera: Weber
Dec.	10	Rossini: The Barber of Seville
Dec.	17	Halévy and Meyerbeer
Jan.	7	Donizetti: Lucia di Lammermoor
Jan.	14	Bellini: Norma and La Sonnabula
Jan.	28	Wagner: His Last Opera, Lohengrin
Feb.	4	Verdi: Rigoletto and Il Trovatore
Feb.	11	Verdi: La Traviata and Aida
Feb.	18	The Lyric Opera of France
Feb.	25	Gounod: Faust
Mar.	4	Bizet: Carmen
Mar.	11	Massenet: Manon
Mar.	18	Saint-Saens: Samson and Dalila
Mar.	25	Verismo in Opera: Mascagni and Leoncavallo
Apr.	1	The Mature Verdi: Otello and Falstaff
Apr.	15	Puccini: La Bohème and La Tosca
Apr.	22	Puccini: Madame Butterfly and The Girl of the Golden West
Apr.	29	Opera in Russia: Glinka, Tchaikowsky, and Rimsky-Korsakoff
May	6	Moussorgsky: Boris Godounoff
May	13	Charpentier: Louise
May	20	Richard Strauss: Der Rosenkavalier
May	27	Debussy: Pelléas and Mélisande

# THE TOLEDO MUSEUM OF ART NEWS



ROBINWOOD AVENUE

MRS. FRANK CANADAY

TEMPERA PAINTING CLASS

## THE ARTS OF THE ORIENT—CHINA

Friday Afternoons at 4:00 o'clock

- |       |    |   |
|-------|----|---|
| Sept. | 13 | Special Interpretation of Chinese Ceramics, Gallery 5 |
| Sept. | 20 | Introductory Lecture—The Importance of Chinese Art    |
| Sept. | 27 | One of the Great Pieces of Cast Bronze in the World   |
| Oct.  | 4  | Superb Sacrificial Bronze Yü in the Freer Collection  |
| Oct.  | 11 | An Artistic Jade Implement of the Early Chou Dynasty  |
| Oct.  | 18 | One of the Great Engineering Feats of Ancient History |
| Oct.  | 25 | Sculptural Stone Slabs from a Chinese Imperial Tomb   |
| Nov.  | 1  | Jade—a Major Medium for the Fine Art of the Sculptor  |
| Nov.  | 8  | A Magnificent Chinese Scroll Painting by Ku K'ai Chih |
| Nov.  | 15 | Sculpture in Cast Bronze of the Second Century A.D.   |
| Nov.  | 29 | Buddhist Stone Sculpture from Ancient Chinese Caves   |
| Dec.  | 6  | Largest Sculptured Votive Monument Outside of China   |
| Dec.  | 13 | What Chinese Architecture of the Golden Age was Like  |
| Jan.  | 3  | One of the Very Finest Buddhist Paintings from China  |
| Jan.  | 10 | Pictorial Review and Quiz supported by Lantern Slides |
| Jan.  | 17 | Special Interpretation Based on the Semester's Work   |
| Jan.  | 24 | The Chinese Collection in the Museum—Gallery Talk     |
| Jan.  | 31 | The Chinese Collection in the Museum—Gallery Talk     |
| Feb.  | 7  | Introductory Lecture—The Significance of Chinese Art  |
| Feb.  | 14 | An Important Sacrificial Bronze from China, 1100 B.C. |
| Feb.  | 21 | The Carving of Jade, One of the Major Crafts of China |
| Feb.  | 28 | A Mirror from the Imperial Foundry of the Han Dynasty |



## THE TOLEDO MUSEUM OF ART NEWS

Mar.	7	An Example of a Sculpture Medium Unique in the Orient
Mar.	14	Wonderful Marble Sculpture of the Golden Age of China
Mar.	21	A Chinese Buddhist Fresco in an American Collection
Mar.	28	Chinese Buddhist Architecture in the Form of Pagodas
Apr.	4	An Impressionistic Painting by Ma Yüan, 12th Century
Apr.	18	Wooden Sculpture of the Sung Dynasty, Buddhist School
Apr.	25	Chinese Landscape, 12th Century, in the Toledo Museum
May	2	Painting by Li Lung-mien, the Greatest Master of Line
May	9	The Architecture of the Ancient City Walls of China
May	16	Pictorial Review and Quiz supported by Lantern Slides
May	23	Special Interpretation Based on the Semester's Work

### ART APPRECIATION

#### FOR KINDERGARTEN AND FIRST GRADE CHILDREN

Saturday Mornings at 9:00 and 11:15 o'clock

Sept.	7	Registration
Sept.	14	Colors and Echo Colors in Maurice Sterne's Picture, Giovanina
Sept.	21	Gay Designs in Handwoven Cloth
Sept.	28	Little Clay People Made by American Sculptors
Oct.	5	A Picture of Venice by James M. W. Turner
Oct.	12	Bonnard's Bright Sea Picture
Oct.	19	Disney Drawings for the Movie Pinocchio
Oct.	26	Cool Blues in Hopper's Theater Piece, Two on the Aisle
Nov.	2	Picture from Exhibition of Treasures from the New York World's Fair
Nov.	9	A Second Piece from the New York World's Fair
Nov.	16	Masterpiece from the Art Exhibit at San Francisco World's Fair
Nov.	30	Painting from the San Francisco World's Fair
Dec.	7	Statue of Mary and the Child Jesus from a Very Old Church in France
Dec.	14	Madonna and Child Made in Clay by the Italian, Luca della Robbia
Jan.	4	Small Clay Children and Pets Modeled in the School of Design
Jan.	11	The Saint of Music Cut in Stone by Desiderio
Jan.	18	Di Chirico Paints his own Portrait
Jan.	25	A Picture Painted for our Colonial Ancestors
Feb.	1	Another Old American Picture
Feb.	8	Many Colors and Shapes in Mompou's Shore
Feb.	15	Luk's Simple Picture of an Old Woman
Feb.	22	Light and Dark Colors in Zoltan Sepeshy's Sand Dunes
Mar.	1	Rubens' Lively Representation of The Holy Family
Mar.	8	Soft Colors in Jean MacLane's Beach Scene
Mar.	15	Hunting Reds and Yellows in the Vuillard Canvas
Mar.	22	A Large Picture from Old Spain
Mar.	29	Painting by Spanish King Philip's Finest Artist
Apr.	5	Dutch Church on Easter Sunday by Gari Melchers
Apr.	19	Brilliant Colors in D'Espagnat's Levandou
Apr.	26	In the Garden by Berthe Morisot
May	3	Lights and Shadows in John Sloan's Moving Picture Theater
May	10	Holbein's Portrait of a Queen
May	17	Painting by a Toledo Artist
May	24	Oudot's Harvest Picture, Ceres
May	31	Boats by André Derain
June	7	A Fine American Painting of Modern Times

THE TOLEDO MUSEUM OF ART NEWS



BARTENDER — HELEN WEISWEBER

PIG — DOROTHEA MEINEN

MODELING CLASS

ART APPRECIATION  
FOR LATER PRIMARY GRADE CHILDREN  
Saturdays at 9:00, 11:15 and 2:00 o'clock

Sept.	7	Registration
Sept.	14	Many Colors and Shapes in Mompou's Shore
Sept.	21	Little Clay People Made by American Sculptors
Sept.	28	Gay Designs in Handwoven Cloth
Oct.	5	Colors and Echo Colors in Maurice Sterne's Picture, Giovanina
Oct.	12	A Painting of Venice by James M. W. Turner
Oct.	19	Bonnard's Bright Sea Picture
Oct.	26	Disney Drawings for the Movie Pinocchio
Nov.	2	Picture from Treasures from the New York World's Fair
Nov.	9	A Second Piece from the New York World's Fair
Nov.	16	Masterpiece from the Art Exhibit at San Francisco World's Fair
Nov.	30	Painting from the San Francisco World's Fair
Dec.	7	Madonna and Child Made in Clay by the Italian, Luca della Robbia
Dec.	14	Statue of Mary and the Baby Jesus from a Very Old Church in France
Jan.	4	St. Cecilia Carved in Stone by Desiderio
Jan.	11	Rich Colors in a Stained Glass Window
Jan.	18	Cool Blues in Hopper's Theater Piece, Two on the Aisle



## THE TOLEDO MUSEUM OF ART NEWS

Jan.	25	A Picture Painted for Our Colonial Ancestors
Feb.	1	Another Old American Picture
Feb.	8	Luk's Simple Picture of an Old Woman
Feb.	15	Many Colors and Shapes in Mompou's Shore
Feb.	22	Di Chirico Paints his Own Portrait
Mar.	1	Light and Dark Colors in Zoltan Sepeshy's Sand Dunes
Mar.	8	Rubens' Lively Representation of the Holy Family
Mar.	15	Soft Colors in Jean MacLane's Beach Scene
Mar.	22	Hunting Reds and Yellows in the Vuillard Canvas
Mar.	29	A Large Picture from Old Spain
Apr.	5	Painting by Spanish King Philip's Finest Artist
Apr.	19	Dutch Church on Easter Sunday by Gari Melchers
Apr.	26	Brilliant Colors in D'Espagnat's Levandou
May	3	In the Garden by Berthe Morisot
May	10	Lights and Shadows in John Sloan's Moving Picture Theater
May	17	Holbein's Portrait of a Queen
May	24	Painting by a Toledo Artist
May	31	Oudot's Harvest Picture, Ceres
June	7	A Fine American Painting of Modern Times

## ART OF THE ITALIAN RENAISSANCE FOR FOURTH, FIFTH, AND SIXTH GRADE CHILDREN

Saturday Afternoons at 2:00 and 3:30 o'clock

Sept.	7	Registration and Preview of Italian Art
Sept.	14	Giotto, Early Painter of Church Walls
Sept.	21	Giotto as Architect and Sculptor
Sept.	28	Modernizing Italian Architecture in the Fifteenth Century
Oct.	5	Ghiberti's Bronze Doors for the Baptistry of Florence
Oct.	12	Donatello, Great Master of the Fifteenth Century
Oct.	19	Pollaiuolo, Painter of Battling Men
Oct.	26	The Della Robbia Family of Sculptors
Nov.	2	Desiderio, the Sculptor of Happy Figures
Nov.	9	Rossellino and his Terra-cotta Madonna
Nov.	16	Verrocchio, Sculptor of an Equestrian Statue
Nov.	30	Uccello, Painter and Experimenter
Dec.	7	Masaccio, the Painter of Harsh Realism
Dec.	14	Baldovinetti's Gracious Madonnas
Jan.	4	Pollaiuolo and Verrocchio as Painters
Jan.	11	Fra Angelico, the Quiet Painter of Monastery Walls
Jan.	18	Fra Filippo Lippi, the Monk who Loved the World
Jan.	25	Botticelli's Pictures of Venuses and Virgins
Feb.	1	Filippino Lippi, and his Florentine Madonnas
Feb.	8	A Tondo by Piero di Cosimo
Feb.	15	Bramante, Architect for St. Peter's Cathedral
Feb.	22	Leonardo da Vinci, Artist, Scientist, and Engineer
Mar.	1	Michelangelo, Sculptor and Architect
Mar.	8	Michelangelo, the Painter of the Sistine Ceiling
Mar.	22	Raphael and his Beloved Madonnas
Mar.	29	Mantegna, Experimenter in Perspective

## THE TOLEDO MUSEUM OF ART NEWS

Apr.	5	The Bellini Family of Venice
Apr.	19	Carpaccio, the Painter of Legends
Apr.	26	Giorgione's Tranquil Madonnas and Saints
May	3	Titian, the Great Venetian Colorist
May	10	Tintoretto, Painter of Movement
May	17	Veronese and his Pictures of Gay Venice
May	24	Bernini, Baroque Sculptor and Architect
May	31	Tiepolo's Paintings of Venetian Life
June	7	Closing Program, Canaletto and Guardi, Painters of Views of Venice

## THE STORY OF SCULPTURE

FOR SEVENTH AND EIGHTH GRADE AND HIGH SCHOOL CHILDREN

Saturday Afternoons at 2:00 and 3:30 o'clock

Sept.	7	Registration
Sept.	14	The Earliest Stone Cutters
Sept.	21	Sculpture for the Kings of Egypt
Sept.	28	Ancient Babylon: The Story in Stone
Oct.	5	Athletes and Warriors of Early Greece
Oct.	12	Greek Sculptors Rise to Fame
Oct.	19	Greek Art Goes Traveling
Oct.	26	Sculpture of the Empire Builders
Nov.	2	A Gallery of Roman Portraits
Nov.	9	Early Christian and Byzantine Sculpture
Nov.	16	Stone Cutting in the Middle Ages
Nov.	30	Medieval Sculpture in Italy and Spain
Dec.	7	The Cathedral of Chartres
Dec.	14	A Procession of Madonnas
Jan.	4	A Wooden Crucifix from Spain
Jan.	11	Claus Sluter and Niccolo Pisano: An End and a Beginning
Jan.	18	Gothic Grace into Renaissance: Ghiberti and Jacopo della Quercia
Jan.	25	Review
Feb.	1	Donatello, the Great Original Sculptor
Feb.	8	Studies of Serene Beauty: Desiderio, Luca della Robbia and Rossellino
Feb.	15	Pollaiuolo and Verrocchio, Men of Action
Feb.	22	Michelangelo, King of the Renaissance
Mar.	1	Dominant Genius of the Seventeenth Century, Bernini
Mar.	8	A New Epoch in French Sculpture
Mar.	15	The German Point of View in Sculpture
Mar.	22	Spanish Sculpture, Studies in Extremes
Mar.	29	A Last Glance at the Classical Tradition
Apr.	5	Dramatic Frenchmen Break Tradition
Apr.	19	The New World Sharpens its Chisel
Apr.	26	Maillol, Great Pioneer
May	3	Lehmbruck and a New Experiment
May	10	Kolbe, Virtuoso in Bronze; Despiau, Master of Portraiture
May	17	Individualistic Epstein and Lachaise
May	24	Milles and Manship, Masters of Decorative Sculpture
May	31	Review
June	7	Closing Program



## THE TOLEDO MUSEUM OF ART NEWS

### SATURDAY MORNING MUSIC CLASSES

THIS year the Museum is offering six different classes in music for children and young people. From them boys and girls from five years up through high school may choose according to age and interests. It is important for those who enter the music classes to come to those provided for their own age and approximate grade in school, though where this is impossible other arrangements may be made.

The class in elementary music appreciation for children of five, six and seven years, will be held at 10:15 o'clock. Besides listening to programme music played on the piano and phonograph, those in this youngest group participate in the singing of folk-songs and are guided in the expression of simple rhythms through clapping and counting. Elementary music pupils will also be prepared for the symphony concert programs.

Boys and girls of eight, nine and ten are invited to enter the intermediate group of listeners to music, which will meet at 11:00 o'clock for studies of Bach, Haydn, Mozart, and Beethoven. In this class, notebooks are kept and the pupils are encouraged to assemble material from many sources which has a bearing upon either the music of the period studied, or music of today.

The young people who have had previous music experience in the Museum classes and who have reached the age of eleven make up the advanced group which meets at 9:00 o'clock. A Survey of Chamber Music will be the subject of study, and special preparation will be made for the chamber music concerts given in the Museum's educational music series in the Auditorium.

The music classes for High School Students are an innovation this season. At nine o'clock a course in Fundamentals of Musicianship will be offered, including a study of notation, time, keys, scale construction and intervals. There will be written and keyboard exercises and simple dictation.

At ten o'clock a group will meet for Recreational Singing, at which Junior High and High School Students interested in singing as recreation are invited to take part in unison and simple part songs.

A survey course in Music History will be given at eleven o'clock, beginning with the folk song, madrigal and church music of the sixteenth century and continuing through the works of Bach and Handel in the eighteenth century. It is designed as the first half of a two-year course in music history.

Registration for all Saturday Music Classes will be held on September 7.

## ADDITIONAL EDUCATIONAL ACTIVITIES

On Thursday mornings at ten and eleven o'clock two new classes in Music Appreciation will be introduced into our program. They will deal with the Fundamentals of Musicianship. The earlier, for beginners, will include a study of notation, time, keys and other elements of music theory. The eleven o'clock class will be somewhat more advanced, with an intensive study of scales and intervals, simple chord construction and progression. There will be dictation and written and keyboard exercises.

An interesting series of programs has been arranged to supplement the Music Appreciation classes. These musical events, given in the Auditorium, are free and will bring Abram Chasins, composer-pianist, on October 17; George Poinar and Frieda Schumacher in a sonata recital of music of the eighteenth century on November 7; Roy Harris, symphony composer, assisted by Johana Harris at the piano, in a lecture-recital on December 3; and early in 1941, Arthur Quimby, The Walden String Quartet and the Coolidge String Quartet.

Subscribers to both series of Museum Concerts will be interested to know that on the Thursday evening and Friday morning preceding each of the five orchestral concerts in the Peristyle, an analysis of the programs will be presented, the compositions illustrated at the piano and by phonograph recordings.

On Wednesday afternoons at 3:30 o'clock, the Museum is offering a series of lectures on The Record of Man in Art. This course, designed especially to correlate with the history classes for sophomores in high school, will be illustrated with slides and occasional motion pictures. As the account of man's activity has been recorded by historians, so have his thoughts about life, nature, religion, and beauty been expressed in art. In studying the significant artistic achievements of man through the ages we come to a better understanding of each historical era.

On Saturday mornings at nine o'clock the mothers of children coming to Museum classes will be welcome at a series of talks especially for them. This class is a new feature. It originated from the desire of the mothers who bring small children—and even older children—to the Museum to have some place to go and something to do while their youngsters are busy. This time will be devoted to gallery talks and to lectures on special subjects that the mothers may request.



## THE TOLEDO MUSEUM OF ART NEWS

### MUSEUM NEWS

The Museum is making an experiment in the display of contemporary paintings. We have long been disturbed by their frames, for that matter, nearly all frames. We have surrounded the American pictures in Gallery 31 by simple and comparatively inconspicuous mouldings. They are toned to harmonize with the wall, and constructed to present the canvas to the beholder rather than clutch it within the ornate gewgaws and curlicues which in the past have been a delight to the heart of the frame maker. We will welcome the comments and suggestions of our Members and visitors upon the effect of this room.

Eula Lee Anderson has resigned as Assistant Supervisor of Education, terminating a long and useful association with the Museum. She has served well and faithfully in many capacities. For a number of years she was in charge of the library. In this time it grew from modest proportions to noble stature. At another period she most capably handled publicity. In later years her attention has been devoted to educational work. She is known to thousands of children who have attended the art talks, the classes for selected children, and the many tours and talks for school classes. She also had charge of the motion picture programs. Of late she has carried on the greater portion of our talks for clubs and other adult groups and our extension work.

Nancy P. Jackson has been appointed to an Instructorship in the Museum. A recent graduate of Wellesley College, and with a year of experience in teaching in the Beaver Country Day School, she comes to us well trained in art history and prepared to contribute materially to the strength of our educational work.

A. Beverly Barksdale has been appointed Instructor in Music Appreciation, and will this year teach classes in the Opera, Music of the Eighteenth Century, and Theory of Music for adults, and Music History, Theory, and Recreational Singing for high school students. He holds his A.B. degree, magna cum laude, from Furman University, and Bachelor and Master of Music degrees from Louisiana State University. At the latter institution he was a scholarship pupil in voice of Pasquale Amato, former leading baritone of the Metropolitan Opera, and taught classes in music appreciation. Before coming to Toledo he was a member of the faculties of the Louisiana State Normal College, and the College of Emporia, Kansas. Mr. Barksdale has made frequent recital and radio appearances.

## CALENDAR OF THE WEEK

MONDAYS:	4:00 P.M.	Art Appreciation
TUESDAYS:	10:30 A.M.	Music of the Eighteenth Century
	1:30 P.M.	Introduction to Creative Use of Art Materials
	2:00 P.M.	Clothing Appreciation
		Color and Design
		First and Second Year Drawing from the Model
	4:00 P.M.	American Art
		Art and Handicraft for Use in the Schools
	7:00 P.M.	Home Furnishing
		Modeling
		First and Second Year Water Color Painting
	8:00 P.M.	History and Development of the Opera
		Spanish Art
WEDNESDAYS:	1:30 P.M.	First and Second Year Tempera Painting
	2:00 P.M.	Home Furnishing
		Sketching
	3:30 P.M.	The Record of Man in Art
	4:00 P.M.	Art Appreciation
THURSDAYS:	10:00 A.M.	Elementary Fundamentals of Musicianship
	11:00 A.M.	Advanced Fundamentals of Musicianship
	1:30 P.M.	Art Activities in the School Curriculum
	2:00 P.M.	Fashion Drawing
		First Year Drawing
	4:00 P.M.	American Art
		Art Activities in the School Curriculum
		Methods of Teaching Art Appreciation to Children
	7:00 P.M.	Color and Design
		First Year Drawing
	8:00 P.M.	Spanish Art
FRIDAYS:	10:00 A.M.	Modeling
	2:00 P.M.	Design Laboratory
		First and Second Year Graphic Advertising
		Oil Painting
		Second Year Color and Design
	4:00 P.M.	Arts of China
SATURDAYS:	9:00 A.M.	Art Appreciation for Young Children
		Children's 1st, 2nd and 3d Year Color, Design and Drawing
		Fundamentals of Musicianship for High School Pupils
		Gallery Talks for Mothers
		Music Appreciation for Advanced Children
	10:00 A.M.	Art Talk for Selected Sixth Grade Children
		Recreational Singing for High School Pupils
	10:15 A.M.	Music Appreciation for Elementary Children
	11:00 A.M.	Children's 1st, 2nd, 3d, 4th and 5th Year Color, Design and Drawing
		Music Appreciation for Intermediate Children
		Music History for High School Pupils
	11:15 A.M.	Art Appreciation for Young Children
	1:25, 2:45 and 4:15 P.M.	Motion Pictures for Children
	2:00 P.M.	Art Appreciation for Young, Intermediate and Older Children
		Children's 1st, 2nd and 3d Year Color, Design and Drawing
	3:30 P.M.	Art Appreciation for Intermediate and Older Children